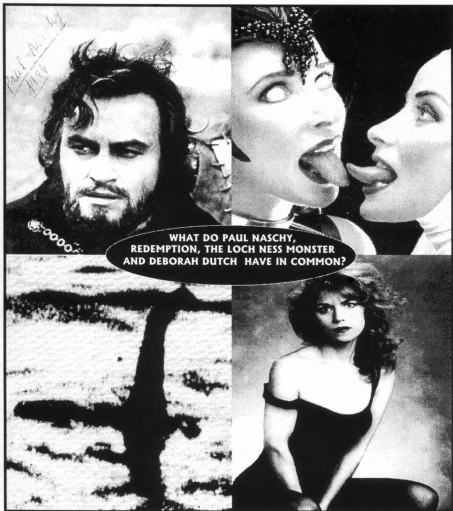


COLD 10 SWEAT



WHAT DO PAUL NASCHY,
REDEMPTION, THE LOCH NESS MONSTER
AND DEBORAH DUTCH HAVE IN COMMON?

THEY'RE ALL IN THIS ISSUE!

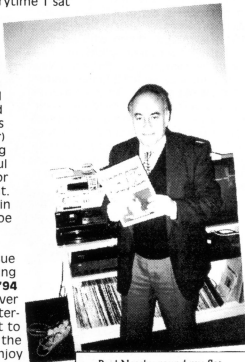
Keep on
SWEATING!

all Love
and Kisses,
Dorothy
Dutch

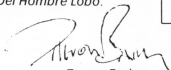
EDITORIAL

So how are we? It's been a long time, too long. Almost three years by my reckoning. It's about time that I took that quarterly horror journal tag off the cover. *Magazines Of The Movies* have already consigned us to the fanzine graveyard, not so fast Buster! So why the delay? Well I can't give you any reason for the first year, or the second year really, but **COLD SWEAT #10** was originally ear marked for April 1994 to be ready for my first festival **EUROFEST '94 PART ONE** and that was the problem, all these bleedin' fests have created havoc with my publications, everytime I sat down to get this mag finished a big festival problem would have to be dealt with. Even though it was great meeting Paul Naschy, Jorg Buttgereit, Monika M and Lucio Fulci (plus David Warbeck, Norman J. Warren, Michael Armstrong, David McGillivray, Doug Bradley and Mariano Baino, yes all these names attended our festivals this year) three festivals in one year is pushing it a bit and my festival partner, Paul Brown and I can see only room for two festivals in 1995 at the moment. These look to be a **BRITISHFEST** in March and a **EUROFEST '95** with Joe D'Amato in October.

So like it or not, 25% of this issue contains coverage of the very thing that caused the delay **EUROFEST '94 PART ONE** starring Paul Naschy. I never got around to doing a proper interview with Senor Naschy, I left that to others, so here I give an overview of the man and the event and hope you enjoy reading *El Retorno Del Hombre Lobo*.



Paul Naschy round my flat,
not reading COLD SWEAT


Trevor Barley

Special thanks to Bob Caprini-Wood, Kathy Beil, Steffi Pfeifer, Giallo Films, Redemption, Marc Morris, Nigel Wingrove, Red Hot Bazoomas Entertainment, W.A.V.E, Paul Naschy, Paul J. Brown, Adrian Smith, Marc Ashworth, Anne Marie LeMaitre, Lino, Nora Griffiths, Luigi Cozzi.

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RAMBLINGS

BY TREVOR BARLEY

HAVE A NICE DAY! For Halloween of 1994 I got to go to New York, which was nice as I'd never been to America. The reason for the journey was to check out the Chiller Theatre Convention (often covered in **CULT MOVIES** magazine) as there were many stars attending, Barbara Steele, Ingrid Pitt, Coffin Joe, Michelle Bauer, Zacherley, Jasae, Stacey Warfel and Debby Dutch, who was very friendly and we spent Halloween making music together at The Hilton New Jersey. Anyway when I told her I edited **COLD SWEAT** she just had to wish all it's readers all the best, so here she is (and as a bonus I've enclosed a complete Debby Dutch Filmography). The New York bash will be covered more comprehensively in the next issue (hopefully you won't have to wait three years before you can read about it).

tional Film Theatre feel pretty stupid. And what are the NFT doing touting their own tickets, a government run film body cashing in on censorship.....

K.BILLY SUPER SOUNDS: And while we're on the topic of Tarantino film scripts, has anyone else noticed K.Billy's (Steven Wright) big mistake when introducing Blue Suede's *Hooked On A Feeling*? In the lead up he mentions *Fly Robin Fly* by the Silver Connection, now come on! Get hip! As any rare groove-soul fan will tell you, *Fly Robin Fly* was by Silver Convention.....

AN ITALIAN COLLABORATION: Big film news unearthed at **EUROFEST '94 PART TWO** is that Lucio Fulci and Dario Argento are pulling together to produce a remake of *The House Of Wax*. Lucio Fulci has spent the last summer working on the screenplay which is now finished. It seems that Fulci will be directing while Argento will produce. The idea was thought up



"Serge" Barley and Debby Dutch making music in the Hilton cocktail lounge, New Jersey, USA

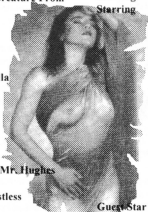
NATURAL BORN KILLERS: First it's banned then it isn't then it is now it's finally gonna get an **18** certificate. It must make those suckers who paid £100 a ticket to see it at the Na-

when they both met at the Fantafest in Rome last year. After Argento's disappointing *Trauma* and Fulci's turgid *Door To Silence* this could be the shot in the arm that both these struggling directors need.....

DEBORAH DUTCH FILMOGRAPHY

FILM:

Protocol
The Man Who Wasn't There
Death Dancers ('94 release)
Dinosaur Island ('94 release)
Roadside Justice
Hard To Die
Sorority Girls & The Creature From Hell
First Love, Last Love
Bruce Lee Returns
Mind Twister
976-EVIL 11
The Haunting of Morella
Action Jackson
D. C. Cab
Torch Light



Co-Starring
Starring

Starring
Starring
Starring
Starring
Starring

Warner Brothers
Paramount
Phoenix Arts & Entertainment
Concorde Pictures
McBrearty Entertainment
Concorde Pictures
McBrearty Entertainment
Zev Braun Productions
Korean Hapdong Film Ltd.
A.I.P.
Cinetel Films
New Horizons
Lorimar
Universal
UCO Films

TELEVISION:

Miami Vice
Howard, The amazing Mr. Hughes
General Hospital
The Young and the Restless
Capitol
The Today Show w/ Barbara Waiters
Divorce Law
Wax Cracks Hollywood

Guest Star
Guest Star

NBC "Viking Bikers"
EMI
ABC
CBS
CBS
NBC
Vista Street Entertainment
HBO

STAGE:

The Show Off
The Rose Tattoo
Platonov
The Showing Up of Bianco Posnet
Thanks Giving Cries (Odyssey Theatre)
Thanks Giving Cries
The Bedroom
Room Service
Doing a Good One for the Red Man
Saturday Nights



Broadway
Broadway
Broadway
Broadway
Hollywood
Hollywood
Hollywood
Hollywood
Hollywood
Hollywood
Hollywood



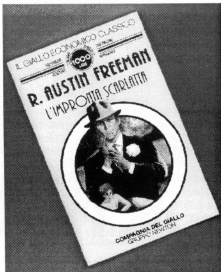
THE ROMAN GOOD GORE GUIDA

Rome. From Parioli to the Vatican City, from Trastevere to EUR (*Eee-ur), where ever you go, you'll see history all around you. No other European capitol has such a collection of unspoilt antiquity, La Bocca Di Verite, The Fountains Of Trevi, The Colosseum, The Forum, The Pantheon, countless Cathedrals and Basilicas filled with priceless works of art: all very nice, but what is there for the travelling gorehound? What does the country that spawned some of the most unflinchingly violent films of the horror genre have to offer it's Roman citizens in the way of media entertainment in the nineties. It was time for *Cold Sweat* to find out and so that's how I found myself standing at Stazione Termini on a bright winter morning.

Firstly, unlike Athens, (see *Cold Sweat* #8) video shops are few and far between. Do Romans watch video anymore, I wondered. Maybe the 24 TV channels are sufficient for their appetite (more on TV later). In four days of walking round Rome I only saw about half a dozen video rental shops and I can usually smell 'em out at a

hundred yards so I don't think it was through any ineptitude that I didn't find more, there genuinely weren't that many to discover. All of the video stores were small with a stock of about 100-150. Not too much to get excited about. Most of the titles were American releases and virtually all were recent releases. Argento was usually represented by about three titles, sometimes Fulci was stocked but very little else from the Italian scene. Rental prices were fixed at about 5000 lire (£2.00) a night. In one shop I spotted Luigi Russo's very rare *Paura* ("Powwoora") but on returning to see if I could buy it, the shop was always closed, which was molto infuriating.

Book shops are in abundance in Rome and they usually have a cinema section and also a video sell thru section. It seems strange to see hard-core videos openly on sale in such a highbrow environment. Once again the horror films were mainly unitalian except for the obligatory Dario Argento selection (*The Bird With The Crystal Plummage*, *Suspria*, *Cat O'Nine Tails*), I even saw a few of Nigel Wingrove's ubiquitous Redemption releases. All videos seemed to be stuck at the 29,900 Lire mark (about £12.00). I did manage to pick up a nice copy of Michele Soavi's *La Setta/The Sect* and Mario Bava's *Cinque Bambinee per un Luna Agosto/5 Doll For An August Moon*. Again around £12.00 each.



It was Christmas and I was staying with Monica and Nora, two Argentinian friends I'd met three months earlier in Greece. Like most ex-pats, all their friends were Argies and therefore spoke Spanish, which is a shame as I'd just spent three months learning Italian and the only Argentinian word I knew was Belgrano. This little group of South American's were really into cinema and in fact were big fans of our very own Peter Greenaway. Nora particularly liked *Prospero's Books*. Jesus, I couldn't even follow that and I'm English. A chubby, bespectacled Argentinian friend of theirs, also called Monica used to be such a fan of Fellini that she was known as Monica Fellini, but now her allegiance has changed and she's known as Monica Greenaway. I didn't tell them my thoughts on this pompous, soulless, director incapable of creating a decent story or building any kind of sympathetic characterisation. Give me David Lean, any day. And as for that pseudoclassical composer, Michael Nyman he's collaborating with, after listening to his entire works on box setwell, there's more creativity, music and straight good tunes on my *The Adventures Of Robinson Crusoe* CD (Robert Mellin and Gian Piero Reverberi) and they were just a couple of humble pop musicians. Hmmm I seemed to have strayed somewhat.

But my 3 months of Italian did come in handy, because those Italian shop keepers just won't learn English! So you've just gotta make the effort or you could starve, no point speaking in loud, precise Anglo Saxon here unless you want to be getting ripped off for a cuppa tea around Vatican city. Even though it was winter it was sunny and quite warm, so a cheese and tomato sandwich and half a litre of draught lager where in order ("Una Pannini con Pomodoro e formaggio, e una spina media, per favore") They probably think I'm really Italian I chuckled in my best Beavis and Butthead way. One thing I like about Italian bars (apart from the food) is that, the person who serves the food doesn't deal with all that germ carrying money like us dirty Brits. You order you food and drink at La Cassa ("La Kazza"), get a ticket and stand at the bar to be dealt with. So much more hygienic. One thing I don't like about

Italy, is it's full of fucking rip off artists and thieves. In Italy, think tough and be alert. You've gotta be like Charles Bronson and take no shit from the thieving low life. A diet of video's *Falling Down*, *Death Wish*, *Vigilante* might get you in the right mood. Also a copy of Bill Bryson's *Neither Here Nor There* may prepare you. Watch out for the gypsy children, they're the worst. In the famed Trastevere market I had £400 knicked, my visa card and my flight ticket. That was stupid and an expensive lesson. If any stranger talks to you, bumps into you or even looks at you, grab onto your wallet tight, better still get one of those shoulder holster wallets and look the biz. Cutting up sliding draws and tying them to your arm, for a quick on the draw response maybe overdoing things a little, though.

Trastevere, is one of the oldest living quarters in Europe, with churches going back to 600 AD. Trastevere (meaning, "across the Tevere" (The River Tiber) is situated on the south east of Rome and is akin to our East End of London. This is the true Rome and on Sundays it turns into probably the biggest market in Europe. From the main streets of Via Ettore Rolli and Via Portuense it sprawls down side roads where unauthorised sellers bring their house hold junk. Videowise it's mostly Africans selling bootlegs of American blockbusters (*Aladdin*, *Cliffhanger*, etc, plus some token porn). One stall did have quite a range and looking back I may have missed some real bargains. Most of the videos were in cardboard jackets and where between £3 and £12 each. One stall had a huge collection of the sadistic and erotic adult comic books (*Storie Blu*, *L'Tretomba*, etc) some dating back to the sixties, all now less available in the shops than they were about 5 years back. They could be quite collectable in a few years time. If you do visit Rome trying make sure you include a Sunday as the Trastevere market is well worth taking a look at, but as I said, be very carefull, this place is the pick pockets convention of Europe.

When not checking out the endless Roman relics it's always worth checking out the news cabins, dotted down every main street.



Though you do so under the close scrutiny of the cabin holder, so it's best to pick up something cheap and make out you're going to buy it unless you want him shouting out "Va fan

culo, stronzo!" as you skulk off. I had one hell of a postcard collection by the end of my stay. But the cabins are worth checking out for comics, videos (to cater to all tastes, porn



shops don't exist, they don't need them). A new monthly video mag included a horror video but unfortunately it was yer standard **Freddy** fair, e peccato. Comic wise, *Danger Diabolik* seems to still be popular still and *Dylan Dog* was everywhere, as you probably know, that's what Michele Soavi's (*Mikele Swarvi's) *Della Morte, Della More* (Of the Death, Of The Love) is based on. And you can also still get, for a mere 1000 lira, those yellow covered giallo tales written by authors as famous as Agatha Christie and Edgar Wallace in the form of 100 page books (Il Giallo Economico Classico).

Time to head north west to the Vatican City area where you can find Dario Argento and Luigi Cozzi's (*Loo-iji Cotsi) shop, *Profondo Rosso* at Via Dei Gracchi 260 (*Via Dee Grakki). As you walk along the suburban tree lined walk from Ponte Margherita you may think you've strayed into the wrong area, then suddenly you spot that famous red and white logo and you know it's all been worth while. *Profondo Rosso* is a medium size shop, clean and tidy and stocks mainly artifacts della cinema (*Chinema). There was a steady trickle of trade, mostly kids who

wanted to visit the Argento museum downstairs. One nice surprise was to find the person in charge that day was actually Luigi Cozzi, a pleasant man, who speaks good English and so we were able to have an interesting chat. Beneath the shop is a museum of Argento film artifacts. It's nicely decorated in early dungeon and the air is filled with ambient Goblin music. Each barred cell contained a set scene from various productions which included actual props, but sadly did not date back beyond *Phenomena*. There was the vicious youth from the aforementioned film, the Raven attack from *Opera*, a *Demons* set piece, the original knights armour from *The Church*, and much more. Really worth a visit if you're in the area.

Television wise I didn't see much of interest, mainly inane, three hour game show puke-a-thons where the audience spend there whole time clapping along to some Europap singalong drivel, the woman make Claudio Schiffer look average and the man are crazy, wacky guys (simply because they're short, ugly, and where big bright bowties) and everyone has a bout of verbal diarrhoea. Valerie Marini seemed to have a spot on every spectacular going, sing-





ing ,dancing and just sitting, whatever she looked great. Late at night you get topless porno stars advertising their latest video releases, plus of course the sex chat lines and endless adverts for fur coats which I suspect wouldn't last a second on QVC.

**SPETTACOLO
BUCCE
DI BANANA**

**20.40
RAIUNO**

In diretta dal salone Margherita in Roma, secondo appuntamento con il nuovo varietà della banda di «Saluti e baci». Nel cast, Pippo Franco, Leo Gullotta, Valeria Marini e Oreste Lionello (nella foto).



On new years eve (Cappo D'Anno) I took the bus to E.U.R with my host, Nora, for end of the year celebrations. E.U.R was the New Roma built by Mussolini, as a monument to the fascist ideal, it's also where Argento filmed much of *Tenebrae*. Along the Via de Christopher

Columbus a bunch of Roman skins boarded the bus and started on about how they were going to kill a foreigner that evening. Nora told me not to say a word. This worked fine until the lead romper stomper started to ask my opinion of foreigners. What would Charles Bronson have done in a situation like this I thought, well as I wasn't packing a gun, I just coughed "Come?" (Sorry/What?) at which point Nora butted in and things seemed okay and they jumped off the bus into the night searching for a helpless victim.

Looking out over the ancient city at the midnight hour as the barrage of fireworks lit up the winter sky (that's how they like to celebrate the new year there) my main regrets (apart from having my wallet nicked), were that I hadn't found any rare giallo videos for sale and that I hadn't taken the opportunity to buy a real Italian suit (which were much cheaper than I expected due to dismal pre-Natale sales). Still as they say, the seven hills of Rome will call you back one day but for now, as the song goes, it's *Arvederci Roma*.

Trevor Barley



REDEMPTION

Since it's inception **REDEMPTION** have released 40 films (it would have been 43 if the BBFC hadn't refused to give *Bare Behind Bars*, *Demoniac* and *Sadomania* certificates). As if this wasn't enough **REDEMPTION** have even embarked on new "adult" label, **JEZEBEL** which will see at least 8 releases during 1994/95.

Whether or not you're a fan of the slick **REDEMPTION** video packaging, you have to admit that the company has done a good job at making available some obscure items. The problem is, the literature doesn't always tell you exactly what you're getting, in fact I tend to feel that it's a case of the less information that is offered then the more that is being hidden. Now I'm not here to point a finger at **REDEMPTION**, they often have a tough job on their hands trying to find that all important uncut, widescreen, subtitled mint condition master and then trying to get it passed the dreaded BBFC unscathed.

If a film is cut by just a few seconds then there are still reasonable grounds for it's release but if (in the case of *Mark Of The*

Dévil) it is totally lobotomised, eviscerated and castrated then you have to ask what is it's value in this state.

But it would be churlish for us to just state how much has been cut out of each film as if this is all you should care about when deciding to by a **REDEMPTION** tape. There is far more that goes into the releasing of a video than you may at first realise, so we've also included the kind of information about the specific print (where they were obtained from, what treatment they went through, etc.) which can really enhance your enjoyment of the film.

Finally, when reading rave reviews of the latest **REDEMPTION** release in various generic magazines you should bear in mind that the versions being described are often the *complete* time-coded versions and may be severely trimmed by the time you get your hands on them. It's a policy that is carried out by all video companies, a kind of silent, mutual agreement between the video companies and the video magazines which benefits everyone but the reader of course.....



RED 001

MASK OF SATAN (15) (RED 001): previously released on video as *Black Sunday* (*Vampix*) in the heavily cut X rated version after being banned here for many years. The *Redemption* version is the same version that was screened by the BBC which is therefore uncut. It's reportedly the best print available in the world and much longer

than the cinema version. Dubbed. Widescreen.

LISA AND THE DEVIL (18) (RED 002): The same print as used by the BBC (and also slightly cut by the BBC) when screened as a double bill with *The Mask Of Satan*. A different scene can be seen in the VTC release *House Of Exorcism*. *Redemption* bought the film from the producer, Alfredo Leone but has not sold as well as expected. Dubbed. Widescreen.



RED 002



RED 003

'TIS PITY SHE'S A WHORE (15) (RED 003): This "Jacobean play about incest, jealousy and murderous passion" has always been favourite of *Redemption* owner, Nigel Wingrove. Released uncut. Dubbed. Widescreen.

SALON KITT (18)

(RETN 004): This is the Italian export version and is a beautiful print. Unfortunately it's missing 12 minutes of footage. The only complete version is the Australian version, but that's full screen and rather grainy. *Redemption* plan to release a direc-



RETN 004

tors cut at some stage with a special collector's case. A full version will be presented to the BBFC soon. Dubbed. Widescreen.



RETN 005

KILLER NUN (18) (RETN 005): Originally released on *Fletcher/Techno Films*, the uncut version was submitted to the BBFC and was cut by just 13 seconds (mostly during the "pins in the eyes" scene). Dubbed. Wide-screen.

VENUS IN FURS (18) (RETN 006): Previously screened on German satellite TV (*Sat Eines*) but although was cut to pieces, did have the alternative scenes in the lunatic asylum implying that Severin's perversions and the madness were linked. The *Redemption* version doesn't contain these scenes but the sex scenes go on longer.



RETN 006

SUCCUBUS (18) (RETN 007): There were a few problems with the first Franco release. Although the German and Australian versions are in widescreen the *Redemption* version isn't. This is because the company that sold it denied all knowledge that it was ever made in widescreen. Demanding a widescreen version is often fruitless if a full screen format version already exists and paying to strike up a new master isn't always a viable option. Widescreen format is a fairly new trend in Great Britain but in many countries it's been the standard format since the beginning of video - because, not only does it look better, it's also a lot cheaper to do than to pan & scan.



RETN 007

VAMPIRE BAT (PG) (RETN 008): This heralds the first of five black and white classics



RETN 008

was struck from Rollin's own dual language (French/English) master. Even with the BBFC cuts it's still longer than the Australian R rated version, *Dungeon Of Terror*.

VAMPIRE (PG) (RETN 010): An uncut version of the classic Carl Dreyer vampire tale. All *Redemption* tapes go



RETN 010

through a special clean up process that gets rid of extraneous marks and scratches. Although they did the best with this public domain print it's not as good quality as the print that was shown on *Channel Four* with additional sequences, some years ago.

M (PG) (RETN 011): Based on

NOSFERATU (PG) (RETN 012): Previously available on the *Thorn-EMI* label this is the same, public domain version. English title cards.

from Germany. The Frank Strayer movie is uncut.

REQUIEM FOR A VAMPIRE (18) (RETN 009): This marks the first ever British video release of a Jean Rollin film. Even though seven minutes were cut, the title sold very well and future Rollin releases are eagerly awaited.



RETN 009



RETN 011

THE CABINET OF DR. CALIGARI (U) (RETN 013): Another public domain print that was previously released by *Thorn-EMI*. With English title cards.



RETN 013

WHITE ZOMBIE (PG) (RETN 014): A public domain version again of this Bela Lugosi cult classic but with music and dialogue.



RETN 014

DEEPRED (18) (RETN 015): There was much confusion surrounding this release. To understand the reason for the confusion, a little of the film buying process has to be understood. When entering into negotiations the distribution company sends a VHS preview copy which is usually awful quality so it can't be bootlegged. The

version *Redemption* saw was wide-screen, dubbed and so they decided to buy it. The money was paid and the artwork for the jacket was prepared. Months later a full screen version turns up. This is returned for the correct version. Another month passes and the distributors admit they don't have a widescreen dubbed master, would a widescreen subtitled master do? *Redemption* agreed to this. Another month passes and the news is that they cannot find this version either so *Redemption* decide that they'll just have to go for the full screen print. That is why the first 200 covers state "widescreen/subtitled version". The good news is that only 4 seconds were cut, which amazed *Redemption*. So bearing in mind this is the full extended version it must be viewed as a major success. The cuts, by the way, were to do with a dog fight scene and a lizard with a hat pin stuck through it (the BBFC take a dim view of animal violence), two scenes that were not in the original British release.



RETN 015

On a final note, *Redemption* plan to strike a new widescreen master of *Deep Red* sometime in the future. Dubbed. Full screen.



RETN 016

VIRGIN WITCH (18) (RETN 016): Redemption's first British film and the best seller to date, makes you feel kind of proud. It's retail success is partly due to the fact that Redemption's P.R. company managed to get some coverage in *The Daily Sport* because of *Allo Allo* actress Vicky Michelle's appearance as a sex mad lesbian. Previously available on *Intervision*.

HAXAN (18) (RETN 017): This film's non appearance has raised as many questions as the controversy over *Deep Red*. *Haxan* was bought from the same person that supplied many of the early *Redemption* releases but turned out to be the late sixties version with a jazzy score and narrated by William Burroughs and better known as *Witchcraft Through The Ages*. Redemption decided to put this on hold and see if they could obtain the original 2 hour version with the hand painted colour tints. The original *Haxan* was found at *The Swedish Film Institute* and was released in October 1994. It should be passed uncut, even though (for 1922) it contains some extreme images. A piece of classical, public domain music was laid over it which you may find intrusive.



RETN 017



RETN 018

LE FRISSEONS DE VAMPIRES (18) (RETN 018): Supplied by Jean Rollin, this is taken from another of his own dual language masters. Dubbed. Full screen.

BARON BLOOD (15) (RETN 019): Another film supplied by Alfredo Leone. This was the same version that was originally put out by



RETN 019

Guild, which is not the original director's version but the AIP version, missing some dialogue (to make it tighter) plus some gore (to tone it down). It was suggested that the director's cut be searched for. A negative was found in the vaults of Rank, which was telecined (converted to video) and not only is it longer and totally uncut, but it's the first time this version has been available anywhere. All these things considered it's surprising that it's been one of the *Redemption* stable's least commercial successes.

LA VAMPIRE NUE (18) (RETN 020): Redemption's third Jean Rollin release is totally uncut and full screen due to the fact that, like most Rollin films, it was shot in Academy Ratio. Dubbed.

MARK OF THE DEVIL (18) (RETN 021): This was submitted to the BBFC at the time of its release (1970) as *Witches Tortured Until*



RETN 021

MAN (18) (RETN 022): Originally released in the UK on *Intervision* (uncut), this *Redemption* version only has 3 seconds of cuts (the blood running down a girls neck after her throat is cut) which is amazing as this



RETN 020

They Bleed (a literal translation of the German title). Even though the distributors suggested 20 minutes worth of cuts it was still refused a certificate. Even though the BBFC didn't cut that much, all the good stuff is missing. Wide-screen.

CAN
N I -
B A L



RETN 022

was once on the DPP list and was never dropped. Wide-screen. Dubbed (although not stated on the sleeve).



RETN 023

VALERIE AND HER WEEK OF WONDERS (15) (RETN 023): This Czechoslovakian tale is another personal favourite of Nigel Wingrove's. Uncut. Subtitled.

FLAVIA THE HERETIC (18) (RETN 024): Known more widely under the American title, *Flavia Priestess Of Violence*, this is fantastic quality and

has only sustained a few minor cuts (during the rape in the pigsty and the graphic skinning of Flavia (Florinda Bolkan)). Wide-screen. Dubbed.



RETN 024

FIVE DOLLS FOR AN AUGUST MOON (18) (RETN 025): Totally uncut and in its original format with the legendary opening credits sequence intact. A better version all round than even the Italian version.



RETN 025

THE LIVING DEAD GIRL (18) (RETN 026): Rollin's 4th British video release bought many problems. The master was obtained from Rollin but unfortunately it had a fault on it. After spending a considerable amount of time trying to improve the picture, *Redemption* decided to go back to Rollin and get the negative which was telerecined and colour graded.

The original had already gone to the BBFC who had pronounced some cuts. When the BBFC saw the re-struck version they noticed that it was a much brighter print, revealing far more gore. More cuts were ordered as they said it looked like a new film entirely. The fact that you could sit at home and adjust the

brightness on your TV anyway, doesn't seem to enter into their minds. Once again Academy Ratio, though this time subtitled (except for the scene involving the British tourists, of course).

BAY OF BLOOD (18) (RETN 027): *Redemption's* fifth Bavamovie release and again a really nice print.

Considering it was on the DPP banned 39 list it suffered only minor cuts this time around. Dubbed. Widescreen.



RETN 027

longest version. Dubbed. Widescreen.



RETN 026

THE FEMALE VAMPIRE (18) (RETN 028): Also known as *The Bare Breasted Countess*. This has sold well for *Redemption*. It's longer than the German release (*Unbridled Desires*), which was previously thought to be the



RETN 028

VIRGIN AMONG THE LIVING DEAD (18) (RETN 029): The release date of this was held up due to *Redemption* trying to trace the original director's cut.

Eurocine bought the film after being previewed at Cannes, cut it and added lots of zombie



RETN 029

footage (shot by Jean Rollin) to fit in with the title. *Redemption* have removed the Rollin scenes and reinstated the cut scenes (1) Christina seeing a huge black phallus in the middle of the room, picks it up and smashes it. (2) Christina (the original title was *Christina Princess Of Eroticism*) lying down, surrounded by candles

with another girl climbing on top of her and stabbing her. So even though the running time is greatly reduced, this version is now the true Franco version. This complete version was submitted to the BBFC. *Virgin Among The Living Dead* will be released in it's original French language with English subtitles and in it's correct aspect ratio.



RETN 030

THE AWFUL DR. ORLOF (18) (RETN 030): The on screen title reads *The Diabolical Dr. Satan*, which isn't even listed in the *Obsession* book. A fantastic print, originally struck for the French TV station, *Canal Plus*. Slightly cut. Subtitled. Widescreen.

TENDER AND PERVERSE EMANUELLE (18)

(RETN 031): This was originally released on *Mountain Video* as *French Emanuelle*. The *Redemption* version is a longer version, though still slightly cut (Jack Taylor being masturbated by Lina Romay). This scene did not appear in the *Mountain Video* version at all. This print is very good quality. Dubbed. Widescreen.



RETN 031

DEMONIAC (18) (RETN 032): Jess Franco's infamous movie *The Sadist Of Notre Dame* is the re-released version of the more extreme *Exorcisme* but with additional footage. *Exorcisme* was released in two versions, hard core and soft core. The hard core version includes unsimulated shots

of Jess Franco tied up and having sex. The version that has been submitted to the BBFC is the soft core version of *Exorcisme* but rather confusingly under the American title of *Demoniac*. Naturally the BBFC banned it outright.



RETN 032



RETN 033

FASCINATION(18)(RETN 033): This stylish, gothic tale from Jean Rollin has been passed, totally uncut and is released in widescreen format with English subtitles.

LE VIOL DU VAMPIRE (18) (RETN 034): Jean Rollin's first film and this is the first video release

it's ever had beyond France, it's not even available there anymore. Slightly cut. Original widescreen format. Black & White. Subtitled.



RETN 034

SADISTEROTICA (18) (RETN 035): Aka *Red Lips*, Light hearted Franco tale about two female gumshoes released with minor cuts.



RETN 035

TOMBS OF THE BLIND DEAD (18) (RETN 036): As *Redemption* had already dealt with the company that had the rights to Armando de Ossorio's Templar films, clinching the deal wasn't too difficult. There were a few problems, however. The version supplied was the American full screen, T.V version called *The Blind Dead* and which was approximately seven minutes shorter. *Redemption* then asked for the uncut version in the correct aspect ratio.

Tombs Of The Blind Dead was originally released on *Precision Video* with the famed pre-credit sequence missing. This is a powerful scene where a girl is tied to a cross, stripped to the waist and then graphically slashed by the swords of the Templar Knights, before drinking her blood. The original negative was requested, found and



RETN 036

telecined. This version is the original director's print and has never been seen, anywhere. The aforementioned scene now appears in its correct place, as a flash back sequence. *Tombs Of The Blind Dead* was released after *Return Of The Evil Dead* (RETN 037) with Spanish dialogue and English subtitles.



RETN 037

RETURN OF THE EVIL DEAD (18) (RETN 037): Ossorio's sequel (also previously released by *Precision*) has suffered a four second cut, though the *Precision* version had more cuts, once again, mostly self imposed. *Precision* cut the scene at the beginning of the film where the Templar Knights become blinded, (or is that blind

dead?) This scene is back in the *Redemption* version, the only scene that has been cut is when a woman has her blouse ripped off.

BARE BEHIND BARS

(18) (RETN 038): Also known as *Prison Of The Dead*, this is "Set in a woman's prison of the worst possible kind - rough, tough, dirty and perverse". On the continent there have been two ver-

sions. One including hard core shots (approx two scenes) the other is softcore but more graphically violent as when the three female escapees cut off a boy's penis and throw it out the window, to the delight of his pet dog. Another *Redemption* title to be banned by the *BBFC*.



RETN 039

KISS ME MONSTER (18) (RETN 039): The Red Lips duo (Janine Reynaud and Rossana Yanni) are back in action in Franco's sequel to *Sadisterotica* and another British first. This is the export print and is uncut. English subtitles.



RETN 038



RETN 040

SADOMANIA (18)

(RETN 040): Starring the late Ajita Wilson as a dyke warden.

A fully uncut English print was submitted to the *BBFC* and it was totally rejected.

THE PHANTOM CARRIAGE (U) (RETN 041):

This is a Black & White tinted

print of the 1920 Swedish classic by and starring Victor Sjöström. An interesting tale but for collectors of silent movies and horror buffs only. English Captions.



RETN 041

MARTIN (18) (RETN 042):

With the last two releases *Redemption* have surprisingly picked two American films. The Romero print is a good quality full screen version and runs for

97 minutes. Despite the fact that it has some quite bloody scenes it seems to be intact.



RETN 042

appeared on TV and is released here uncut.

THE CRAZIES (18) (RETN 043):

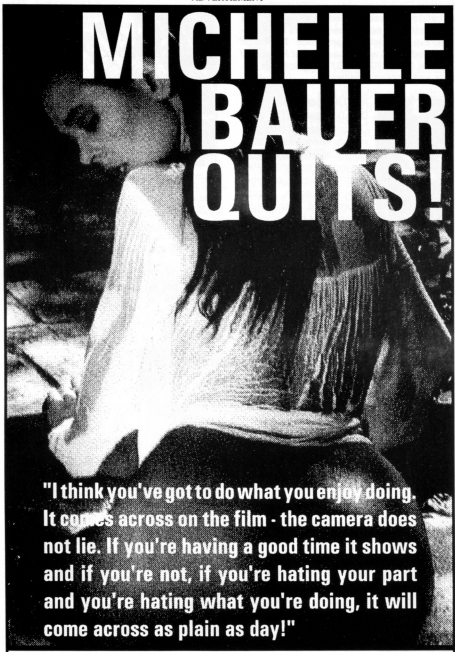
And finishing on another Romero movie. This has actually



RETN 043

Other planned video releases include: *Season Of The Witch* (aka *Jack's Wife*), *Black Candles The Night Evelyn Rose From The Grave*, *Vampires Lesbos*, *Seven Notes In Black*, *A Hatchet For The Honeymoon*, *Witchfinder General*, *House Of Whiplard*, *Frightmare*, *Satan's Slave*, and *The Flesh And Blood Show* (but will it be in 3D though?)

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MICHELLE BAUER QUITS!

"I think you've got to do what you enjoy doing. It comes across on the film - the camera does not lie. If you're having a good time it shows and if you're not, if you're hating your part and you're hating what you're doing, it will come across as plain as day!"

FOR MORE ON THE NEWS ITEM THAT HAS *SHOCKED* THE CINEMA WORLD BE SHORT TO GET A COPY OF SLEAZORAMA #3 - OUT SOON!

THE LOCH NESS MONSTER

FORGET GODZILLA....

WE'VE GOT THE REAL THING

BY BOB CAPRINI-WOOD

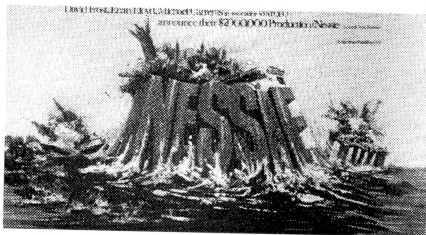
WITH ADDITIONAL INFORMATION BY TREVOR BARLEY AND KATHY BEIL

Deep in the murky waters of Loch Ness lies a mystery. A mystery that has eluded the scientific establishment and millions of people throughout the world for 60 years. Does the Lochness Monster exist or is it simply an illusion which has fooled us all and provided Inverness and the Scottish tourist board with a massive financial investment? We will probably never know.

Loch Ness is the greatest body of fresh water in the British Isles, having a in excess of all the lakes and

reservoirs of England combined. Surely room for a family of creatures to survive on it's limitless food resources. It has a mean depth of about 132m, deep enough to hide anything

There have been several scientific studies of the Loch but the only interesting results seem to be a few sonar disturbances and little proof either way. In fact, the best piece of evidence for the monster's existence is still a photograph taken in the early nineteen thirties and a film shot by Tim Dinsdale thirty years later.



Boffins find link with dinosaur

Nessie - or Nessiteros Rhomchoepora - to be extinct was claimed by naturalist Sir Peter Scott.

Dinosaur link and pointed out that the scientific name was a squawk of "no."

Although as far back as the middle ages there had been rumours about something stirring in **Loch Ness**. It's re-emergence in this century came in 1933 just after the new road had been built surrounding the loch. On 14th April of that year, the Mackay's reporting seeing a huge monster splashing about in the Loch. The fact that they owned a pub at nearby Drumnadrochit which became the focus for monster hunters has not been overlooked by skeptics The next year in early January, Grant, a young veterinary student reported almost running over the monster while riding home on his bike one night. When he arrived home he made a quick sketch of what he saw, the result looked remarkably like a Plesiosaurus..... Later that year in April the 'London Surgeon' (as he was known for many years) took his now famous photograph off **Nessie**. Only after death was the name of this publicity shy surgeon released, Kenneth Wilson. The photo shows a head and neck protruding from the Loch but as Wilson wasn't available for comment there were many questions left unanswered. Interest declined until 1960 when the equally famous amateur movie taken by aeronautical engineer, Tim Dinsdale, re-

vealed something strange moving in the Loch. Dinsdale's film was studied by The RAF who concluded that the object was animated and might be as much as ninety feet long. As before, lack of hard information meant that interest began to wane. In the mid-sixties a strange incident occurred in the loch. John Cobb, a speedboat racer, while trying to break the speedboat record, was killed when a wave suddenly appeared in the loch causing the craft to break up. Cobby's body was never found..... In 1970 a team from The American Academy Of Applied Science set up in the Loch and decided to sort this mystery out, once and for all. For two years there was virtually nothing then in 1972 four frames were shot of a large diamond shape flipper, whatever it was it was no hoax. More investigation was warranted and in 1975 an underwater photograph revealed what could be the face of **The Loch Ness Monster**. So in 1978 there was another, American financed expedition. The biggest yet but nothing was found and with this, once again, interest dropped. Now in the nineties, sightings are being made again. **Jurassic Jock**, as some papers have dubbed the monster, (which is less of

'It had a neck like a giraffe'

For months the men of Loch Ness kept saying "no".

Yesterday they said "yes".

It was a bit of a surprise.

They had only a few minutes to look at the Loch Ness Monster.

They had only a few minutes to look at the Loch Ness Monster.

They had only a few minutes to look at the Loch Ness Monster.



a mouthfull then Sir Peter Scott's Nessiteras Rhombopteryx) just won't lie down and these recent sightings have even made William Hill drop their odds of find the creature from 500-1 to 100-1.

My interest in the mystery spans twenty years, as a child the sea fascinated me and tales of sea serpents lingered in my mind and manifested themselves in my current obsession. As I began to seriously study the phenomena I wondered how many films had been inspired by this reclusive monster. Looking through the reference books I found there have been many more films made than at first believed, over fifteen. The trouble is, most of them have been banished to obscurity:

THE SECRET OF THE LOCH (UK 1934)

The first film about Nessie seems to have been British and directed by Milton Rosmer for Wyndham Films. Nancy O'Neil starred in this thriller about a prehistoric egg that hatches a monster into the famed Scottish Loch. A young David Lean was the editor.

WHAT A WHOPPER! (UK 1961)

We had to wait 27 for the next second Nessie movie and once again it was British. A quirky comedy starring Charles Hawtry, Terry Scott, Fyfe Robertson, Spike Milligan, Syd James, Clive Dunn and Adam Faith. Hotelliers create a fake monster Dir by Gilbert Gunn.

STINGRAY - LOCH NESS MONSTER! (UK 1962)

Troy and Phones discover yet another fake monster in the loch.

SEVEN FACES OF DR.LAO (USA 1964)

A few years later (quite likely linked to the new sightings of Nessie) another film was made which touched on the subject. Nessie appears in one stop-motion scene. Directed by George Pal.

JOURNEY TO THE BOTTOM OF THE SEA - THE SECRET OF THE LOCH (USA 1964)

The crew of Seaview find an enemy sub disguised as Nessie. Scripted by Charles Bennett who just by coincidence wrote the similarly titled 1934 Nessie ground (or should that be Loch) breaker.

THE SAINT - THE CONVENIENT MONSTER (UK 1966)

A canny Loch Ness hoax turns into a deadly mystery for Simon Templar.

SAMANTHA AND THE LOCHNESS MONSTER:

(USA 1971)

Yes we could be accused of scraping the barrel a bit here but every sighting must be reported. Samantha and Darren go to Scotland and.....

DR.WHO - TERROR OF THE ZYGONS

(UK 1975)

Tom Baker has a novel theory for what is inhabiting the loch....a cyborg pet of the Zygons.

LEGEND OF LOCH NESS

(USA 1976)

Pseudo-documentary style movie narrated by Arthur Franz and directed by Richard Martin.

MAN, MONSTERS AND MYSTERIES

(USA 1976)

A Walt Disney cartoon production starring the one and only, Nessie.

McMILLAN AND WIFE DEATH OF A MONSTER... BIRTH OF A LEGEND

(USA 1976)

TV movie in which Rock Hudson and Susan Saint James travel to Scotland and discover a fake monster. Directed by Daniel Petrie.

MYSTERIOUS MONSTERS

(USA 1976)

1976 was a big year for Nessie. Another documentary focusing on great mysteries of the world, such as Bigfoot, The Abominable Snowman and of course, The Loch Ness Monster. Directed by Robert Guenette.

THE TOMORROW PEOPLE - CASTLE OF FEAR

(UK 1978)

Super brats go in search of the elusive monster.

THE LOCHNESS HORROR

(USA 1982)

Probably the most famous dedicated Nessie movie was this low budget Larry Buchanan low budgeter. Poachers discover a prehistoric egg and more but *The Loch Ness Horror* is no *Jurassic Loch*.

NESSIE, DAS VERRUCKTESTE MONSTER DER WELT

(West Germany 1985)

Eine Deutsche komodie mit dem Loch Ness Monster. Sehr komisch!

AMAZON WOMEN ON THE MOON

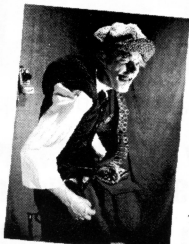
(USA 1986)

Perhaps the wierdest apparation of The Lochness Monster is in this Joe Dante, 50's sci-fi spoof where he/she turns up as Jack The Ripper. There are also cameos by Russ Meyer and Forrest.J.Ackerman.

I also remember an hilarious *Goodies* episode involving Loch Ness plus *The Munsters* got involved once, I'm sure and also, of course, the usual documentaries, satellite channel, *Discovery*, broadcast one recently. Toho and Hammer with the help of David Frost had, for quite a while, planned a big \$7,000,000 "Nessie to end all Nessie movies" feature but sadly that never surfaced. There is news of a new Loch Ness Monster comedy starring Ted Danson but we still await the ultimate Nessie movie.

THE PERV PARLOR

1994 Reign of Queen Victoria I, City of Condon,
Heart of the British Empire..



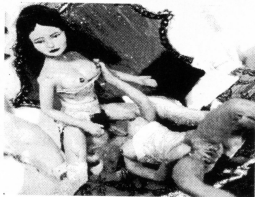
In our efforts to support up and coming film directors we bring you news of a 16mm full length feature called The Perv Parlor. The Perv Parlor had a recent premiere at The Planet Hollywood cinema on 11th December. It was made during the summer of 1994 on a Russian Krasnogorsh, clockwork 16mm camera which the film crew picked up for a mere £120. The movie cost about £6-7000 but the production company also bought new cameras/lighting and editing equipment and with the final print cost, the total expenditure should near £20,000. But the film company (Red Hot Bazoomas Exotic Entertainment Inc) is now in a good position to make future features at a fraction of the cost. But first things first.....

THE PERV PARLOR, a pan-dimensional, time traveling brothel has alighted, drawn by thrill hungry Aura of a sexually repressed population...THE PERV PARLOR and it's resident shape changing demon: PERVOMORPHUS, can save the day.



Inspired by Hammer, Carry On, Gerry Anderson, John Waters, Indian films and anything cheap and lurid. From the promo video I saw there was a touch of Sir Henry At Rawlinson's End as well. The theme tune (slightly desifinado) is quite enjoyable and very sixties due to the fact that the film crew is heavily involved in the Toerag scene (valve studio set-up etc).

THE PERV PARLOR has many hardcore sex scenes, but these have all been handled by animated dolls, even so I think the BBFC will have a few things to say. If anyone out there is interested in distributing this movie then contact Josh or John at RHB exotic Entertainment, 21 Vincent Terrace, London N1 2HN. Tel/Fax: 071 278 1074.



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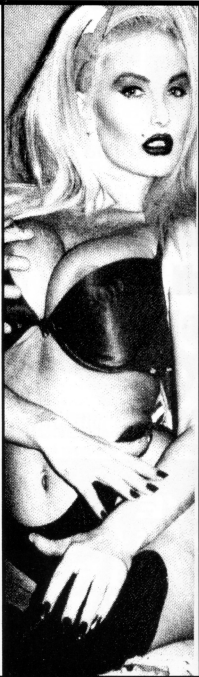
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PORNORAMA



GIALLO FILMS

In **COLD SWEAT 9** we highlighted the works of **GIALLO FILMS**. In this issue we take a look at two of their recent releases, **BLUE FEAR** and **BITTER VENGEANCE**. Both titles were shot on video. **BLUE FEAR** (70 mins) was made in 1993 and took six months to film and edit. It cost around £500. **BITTER VENGEANCE** (17 mins) took 2 months and due to the high amount of special effects cost more than **BLUE FEAR** and **PAURA** (**GIALLO FILMS** previous production) combined. **BITTER VENGEANCE** (a **HARDBOILED/HARD TARGET** inspired movie) only has a short running time because it was made for the 1994 British Amateur Video Awards (BAVA). The squibs explode at a phenomenal rate in this 17 minute shoot out. The director, Darren Ward (who also stars in **BLUE FEAR**), says they now have a machine that can fire off 100 squibs a minute. Squibs being, blood filled Durex (as prescribed by all creators of safe filmic violence).

In **BLUE FEAR** we have a generic first, as for a giallo it is molto strano to hear each sentence terminated by the word "mate". This never happened in Argento's films I'm sure. An Icon to which Darren aspires. Whether this quaint colloquialism is used to interpret a British flavour upon this pseudo-giallo I can't say but the preponderance of Ford Escorts seems to have pre-empted that effect, in any case. Some of the scenes segue quite smoothly due to the competent use of expensive editing consoles but unfortunately the film is still being shot on a Panasonic M7 and the lack of strong definition is starting to tell.

BITTER VENGEANCE (once again in widescreen) opens with the assassination of a fisherman (somewhere on location in deepest Hampshire, being my guess). Once again the line delivery is well below par, I can safely say I've seen more convincing performances in a school nativity play. As with **BLUE FEAR**, more ambitious locations are starting to be used, but **BITTER VENGEANCE** exists for one reason, hard-core gun violence. This it delivers in the last ten minutes as Peckinpah-esque slow motion techniques are used to their maximum to show off the expensive squibs. And there you have it.



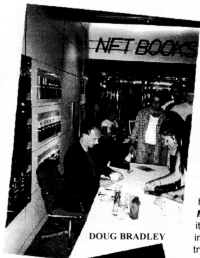
Sales of both films have been pretty good with Videodrom of Berlin distributing them in Germany. If you would like to find out more about **GIALLO FILMS** then contact: Darren Ward, 126 Oak Tree Road, Bitterne Park, Southampton SO18 1PH.



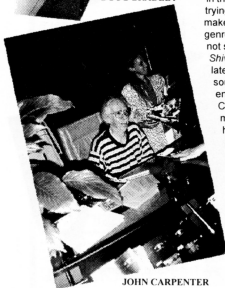
FANTASM '94

29- 31 July 1994

The National Film Theatre
South Bank
Waterloo, London.



DOUG BRADLEY



JOHN CARPENTER

Fantasm '94 heralded the first ever British, 3 day fantasy film festival. Special guests for the 3 day event were John Carpenter, Michele Soavi and Doug Bradley. Films screened included: *In The Mouth Of Madness*, *Brain Scan*, *Batman: Mask Of The Phantom*, *Appleseed*, *Cabin Boy*, *Dellamorte Dellamore*, *Boy Meets Girl*, *Apex*, *Warlock: The Armageddon*. There was also a special *Guardian* interview with John Carpenter, a Sci-Fi writers semina and a lecture on the monsters of cinema by Doug (Pinhead) Bradley. I'm afraid the only film I managed to see was John Carpenter's *In The Mouth Of Madness*. As I'm not a great Sam Neill fan, things didn't bode well. I'm not even that much a fan of the films of J.C. I enjoyed *Dark Star* (probably from a pretentious young film student angle), *Assault On Precinct 13* (entertaining but rather childish), *The Thing* (in my opinion, his best work). The first thing I noticed about *In The Mouth Of Madness* was that it bore none of the Carpenter trade marks, it had the feel of another big(ish) budget corporate horror stuck in the late eighties, which sounds just like what Carpenter was trying to fight against "...New Line came to me and said, let's make an upscale horror film together, let's see if we can take the genre and shake it up a bit. Horror has gotten stale of late. We're not seeing anything new. I said fine, let's do it." (from a recent *Shivers* interview). In *The Mouth Of Madness* uses the same latex effects we've seen a million times with heavy slabs of sound to create thrills and excitement and thinks this will be enough to keep the punters on the edge of their seats. Carpenter cannot even effectively create a state of total madness. The finale comes no where near conveying the hopeless psychosis, so well conveyed in *The Snakepit*. Soon out on video, I suspect.

After the *Guardian* interview, Carpenter (now looking rather old) was available for signings and photographs. The best moment was when he was asked to sign a *Flinstones* poster, "Are you sure?" he asked, slightly bemused. This was only rivaled by the sight of a wouldbe script writer trying to force his latest screenplay into J.C.'s hands, "Take it! Just take it!". As a final note, later that night after returning home from the show I switched on *RTL* (the German satellite channel) and low and behold, what should they be showing but my favourite Carpenter movie, *Das Ding*.

OPEN FORUM

Here's your chance to get your generic questions intelligently answered by some of the most authoritative minds in the business.

Dear COLD SWEAT,

I was hoping you could help clear up some confusion I have with the film *The Blood Splattered Bride (La Nova Ensangrentada)*. In John McCarty's *Splatter Guide* it says "How much of all this heart ripping you are likely to



see depends on the print: most are truncated, leaving little but the frequent nudity". (Note the reference to "frequent nudity": and this in spite of the fact that McCarty gives the timing for the version he saw as only 83 minutes). Obviously there are several prints of *BSB*, some of which cut nudity, some violence, some both. Most book sources (including the unreliable *Hardy Encyclopedia*) seem to agree on the full running time as 102 minutes and state that most prints in circulation are cut.

I've only ever seen two versions, British and Spanish, they were both cut

Another Alexandra Bastedo 'classic' which I'm trying to trace is Leon Klimovsky's *I Hate My Body* (1975) in which she plays a male engineer whose brain is transplanted into a female body after an accident. Do you know of this film? Never heard of it. It doesn't sound much cop. And finally, do you know whether Marianne Morris (the female lead in Larraz's *Vampyres*) made any other films?

Marianne Morris, which one was she, the blonde or the brunette?

Paul Dowes, Manchester.

Dear COLD SWEAT,

I have a list of questions that I am hoping either you or your readers can answer.

1) Is the Redemption version of *Bay Of Blood* cut as I've read that it still has a running time of 93 minutes?

See Redemption section in this issue.

2) I recently saw in a video shop a sell thru called *Zombie Graveyard*, on closer inspection I found it to be non other than a Dutch video of *Children Shouldn't Play With Dead Things* and had a running time of 90 minutes. Is it uncut?

All Dutch videos are 90 minutes.

3) Is the Fulci/Mattei film *Zombi 3* available here on video?

No and you're not missing much.

4) I noticed that the Dutch version of William Lustig's *Maniac* is 80 mins which seems rather short and prompts the inevitable question. Is it uncut?

Yes it is uncut

5) How much is missing from the UK version of *Cannibal Holocaust*?

Not much, about 3 minutes in all.

6) I own the original UK videos of *House By The Cemetery* and *The Beyond* (not the butchered re-releases) and both are rather gruesome but I notice that the Dutch versions have longer running times so what I want to know is (all together now!!) Ed)

Yes, the UK versions were cut.

7) How much is missing from *Nightmares In A Damaged Brain*?

Nothing as far as I'm aware.

8) What are the titles to the blind dead series and were they cut when they were released here? *Tombs Of The Blind Dead, Return Of The Evil Dead, Horror Of The Zombies and Night Of The Seagulls.* I think. Yes they were cut.

9) Was Joel Reeds *Night Of The Zombies* released here uncut?

Apparently not. It was crap anyway.

Larry Dixon, Chester

DAMSELS IN DISTRESS



Here's a dubious little American production company that COLD SWEAT readers may be interested in. In our endless quest to bring you something new and different we take a look at W.A.V.E Productions. W.A.V.E is a 100% shot on video outfit, unfortunately this seems to be the future for low budget production companies. And as usual, when you have but a small voice in the media scene you have to use the simplest methods to be heard. And so we're offered the tried and tested formula, SEX + GORE = SALES. W.A.V.E's starlets are the girl next door variety as opposed to Bob Michelucci silicon scream queens. The two damsels I met, Pamela Sutch and Tina Krause, were friendly, pretty and intelligent, no sign of any Californian bimboism (maybe that's because they come from New Jersey).

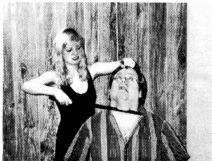
I must admit to not having seen any of the movies yet but per-

haps in a few COLD SWEAT we will rectify that. For now I can only repeat the press release. Maybe it will give you some idea of where the company is at:-

NEWS FLASH!

W.A.V.E. and I.D.S. have been extremely busy the past 12 months completing a whole slew of new productions, just some of which are listed below.

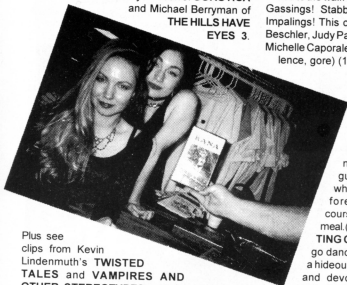
We have a number of new faces as well as many of your old favorites. Upcoming stars such as Tina Krause, Pamela Sutch, Laura Gliglio, and Christine Taylor are just a few of the new people we have in both current and upcoming features. If you liked what we did before, you're going to be blown away by these new people and their new movies!



NEW RELEASES

SPLATTER CHATTER # 1

The Video Horror Magazine, features interviews with Ghetty Chasun of **GOROTICA** and Michael Berryman of **THE HILLS HAVE EYES 3**.



Plus see clips from Kevin Lindenmuth's **TWISTED TALES** and **VAMPIRES AND OTHER STEREOTYPES**. Meet a rising young Scream Queen, Tina Krause, and see some of her sexiest scenes in **VIRGIN SACRIFICES**, **SORORITY SLAUGHTER**, and **ZOMBIE HOLOCAUST**. Plus much more! (60 min.: \$20.00)

RANA, QUEEN OF THE AMAZONS

Follows the exploits of a jungle woman during the 1940's. In three separate episodes, Rana and her friend, Alexandra Solace, try to survive the attack of a killer zombie, the fumes of a deadly poison, the muddy ooze of a quicksand bog, a slow death by hanging, the venomous bite of a mutated snake, the sadistic interrogation by a Nazi officer, and the diabolical plans of a mad doctor bent on world conquest. Starring Pamela Sutch as Rana, Tina Krause as Ilsa Von Todd, Dawn Murphy as Alexandra Solace, and Laura Giglio as Teela. (Bondage, whippings, fighting, wet t-shirts, violence) (90 min.: \$25.00)

HUNG JURY

The long awaited feature is here! Unsuspecting victims travel to a secluded island for what they

believe to be a murder mystery weekend only to learn that the murders are all too real! An unknown killer is eliminating them one by one until one hapless victim finds herself literally nailed to the wall! Electrocutions! Drownings! Gassings! Stabbings! Shooting, Hangings! Impalings! This one has it all! Starring Tom Beschler, Judy Pasternak, Shelly Deuber and Michelle Caporaletti. (Nudity, wet t-shirts, violence, gore) (120 min.: \$25.00)

THE KIND OF MEAT YOU CAN'T BUY IN THE STORE

Carol Livingston stars as a private detective on the trail of a dealer in human meat! Clancey Mc-Cauley guest stars as a prostitute who gets down and dirty before becoming the "main course" for the killer's evening meal. (Mudfights, nudity) **THE PAIN-ING OF HORROR**. Doomed go-go dancers become the victims of a hideous painting that comes to life and devours them whole! Lonna Cottrell plays a duel role and dies





PAMELA SUTEH IN ZOMBIE HOLOCAUST

not once, but twice! Cristle Clark plays the other dancer who receives the mysterious package containing the painting. (Sexy lingerie, go-go dancing) (75 min.: \$25.00)

SORORITY SLAUGHTER

An innocent prank turns deadly when a sorority member shoots and kills her strange neighbor. But is hereally dead? And what horrible fate awaits each of the sorority members involved in the shooting? Sal Longo plays Hugo and Tina Krause plays the innocent girl who becomes the object of Hugo's desire as he seeks human sacrifices in order to stay alive. Also starring Leslie Cummins, Laura Giglio, Pamela Sutch, and Dave Castiglione. (Violence, gore, wet t-shirts, nudity) (90 min.: \$25.00)

DAMSEL IN DISTRESS 2

Cristle Clark stars in two very sexy segments. In **CANNIBAL BARBECUE**, she plays a young girl who ends up in the wrong place at the wrong time when she finds herself the main course for 2 hillbilly cannibals. In **GIRL FOR SALE**, she plays a young girl who's kidnapped, but whose parents won't pay the ransom! Plus see behind the scenes footage of **TEST SHOOT** and clips from her very first part



**PAMELA IN TROUBLE IN
RANA QUEEN OF THE JUNGLE**

in **NIGHT-STALKER**. And learn why this was her last production before she disappeared. Cristle herself is kidnapped and held for ransom, a ransom that never comes! And she's left to die in a deadly trap from which there is no escape! (Bondage, nudity, violence, paddlings) (80 min.: \$25.00)

DAMSELS IN DISTRESS VIDEO

UPDATE # 4

This is a special one hour edition coinciding with the publication of **SCREAM QUEENS ILLUSTRATED #3**. **SCREAM QUEENS ILLUSTRATED** features our very own mother and daughter **Scream Queens**, Amanda Madison and Launa Kane whose real names are Christine and Terri Cavalier. Terri and Christine

appear in two very sexy and revealing photo layouts as well as being interviewed. Our special one hour edition of **UPDATE # 4** features never before seen footage of both Terri and Christine as an exclusive interview with Terri. (Nudity, violence, sexy lingerie.) (70 min.: \$25.00)

DAMSEL IN DISTRESS

5

Amanda Madison (Christine Cavalier) stars in two very sexy tales of murder and mystery. In **THRILL KILL** Christine plays a go-go dancer who's the intended victim of a serial killer! Or is she?

In **TURNABOUT**, Christine plays a young woman who's terrorized and raped by an intruder, but the tables are turned, and she becomes the tormentor! (Nudity, bondage) (70 min.: \$25.00)

WET & WILD VOL. 1

Amanda Madison hosts our compilation tape consisting of our sexiest



wet
t-shirt
scenes.

If you like
bra-less,
t-shirt shots,
is the tape for
your favorites

are included: Launa Kane, Michelle Caporaletti, Clancey McCauley, Lisa Mazzeo, Lonna Cottrell, Dawn Lewis, Cristle Clark, and, of course, Amanda herself. In fact, at the end of the tape, Amanda steps into the shower dressed in a blouse, skirt, a garter belt and stock-ings, and gets completely drenched. This is the one you want if you like 'em "wet and sexy"! (80 min.: \$25.00)

wet
then this
you! Many of

CANNIBAL SUPPER

A young girl makes a bizarre bargain: wealth beyond belief until her number is called. And then she must become the main course for a rich man's evening meal. Laura Giglio stars as the girl who finds herself boiled in a pot, grilled on a barbecue, and served on a platter. (Cannibalism, semi-nudity) (40 min.: \$20.00)

COMING SOON

VIRGIN SACRIFICES, ZOMBIE HOLO-CAUST, PHOTO MURDERS, TEST SHOOT, THE ASSASSINS, NIGHT-STALKER, CODENAME: DOLL SQUAD.

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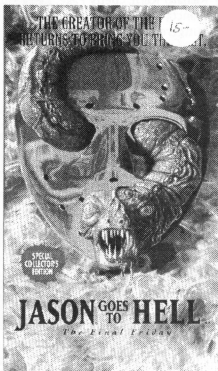
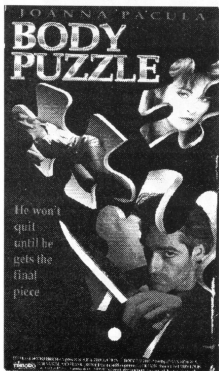


VIDEO VORTEX VIDEO VORTEX

JASON GOES TO HELL

(NEW LINE HOME VIDEO) NTSC 89mins. R Rated

I picked this "Special Collector's edition" up in New York for about \$15.00. This final episode, directed by it's created Sean S. Cunningham is supposed to put Jason to bed once and for all, and in the bloodiest way possible. In this "The Final Friday", Jason has taken on shape shifting dimensions as he enters the body of his victim orally, turning them into unstoppable killing machines. After a fun OTT intro, where Jason runs into a trap and is totally wasted in a hail of machine gun fire, the movie soon starts to lose it's direction and the lack of a central Hockey masked assailant is not made up for with the introduction of a wacky black headhunter and some dodgy subplot. All in all, a limp finale.



BODY PUZZLE

(TRIBORO) NTSC 90mins MPAA Rating Pending

Another Time Square bargain (\$7). A knife wielding maniac conducts his butchery to the strains of *Night On A Bare Mountain*. Into this scenario steps Tracy (Joanna Pacula) who is being sent the victim's missing body parts. *Body Puzzle* is a stolid police tale with a couple of okay moments like when the psycho enters a woman's toilet cubicle and chops her hand off before killing her and later when a school teacher has her eyes gouged out. In one frenzied, but surprisingly bloodless swimming pool killing, the victims body part is sent to Tracy. "Is it a finger?" she asks. "No it's not a finger" the detective tells her. What else? Oh yes, John Morghen gets to play a poof, yet again. Directed by Larry Louis (Lamberto Bava).

VIDEO VORTEX VIDEO VORTEX

VIDEO VORTEX VIDEO VORTEX

SORORITY GIRLS AND THE CREATURE FROM HELL

(COMPLETE ENT INC) NTSC 85mins

This horror/comedy feature reckons "you'll thrill to scantily clad co-eds! You'll cheer the violent explosive climax! You'll scream at the hideous disfigured creature!" I did none of those as this D.T.V./8mm movie (I can't quite tell) is a snooze inducing mess. Sure, there are topless babes and despite the presence of Deborah Dutch I still find my attention wandering. The only way I could watch this film was in stages, like about 5 minutes at a time. So by the time I'd got to the end I couldn't remember what the story was about. Anyway, the wanton co-eds go out to the country where's some kind of deranged archaeologist is waiting to start slashing them up. I guess he does but I may have drifted off at that point....



TEENAGE BRIDE

ca. 1 hour special film



TEENAGE BRIDE

(V.M.L.-HOLLAND) PAL 88mins

This piece of Scandi-British low grade sleaze by Gary Troy (a pseudonym) has lain undisturbed for quite a while. Even under the titles *Sinful Dwarf* and *Abducted Bride* it never gained much attention. Briefly, a young couple move into some dingy lodgings and get caught up in it's dark secret. The landlady and her midget son are keeping abducted girls in the basement, tied up, drugged and naked. What *Teenage Bride* lacks on the acting front, it makes up for with out and out sleaze. Whippings, beatings, rape, abuse and full frontal nudity proliferate the sordid tale. The female captives all have nice bods mind you, but that's beside the point. This piece of dirt will leave you feeling grubby and unclear. Rancid viewing.

VIDEO VORTEX VIDEO VORTEX

EUROFEST '94

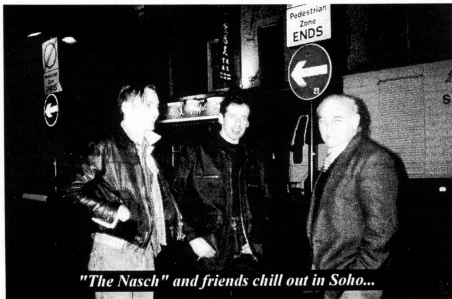
El Retorno Del Hombre Lobo,

PAUL NASCHY

So, there I was sitting in my flat, watching a Greek subtitled version of *Werewolf's Shadow* and sitting opposite me was the star of that very film, El Hombre Lobo himself, Jacinto Molina Alvarez, better known to many as Mr. Paul Naschy. I couldn't help thinking that life can throw up some strange surprises and it was then that I came to reflect on how this whole affair came about. (Dissolve into out of focus, wobbly picture). I suppose it all began around the spring of 1993 when my good friend Jose Luis Gonzalez Martinez from Madrid mentioned that he was in regular contact with Amando De Ossorio, Leon Klimovsky and Paul Naschy. It got me thinking, "Paul Naschy is the kind of remote horror star you just don't

expect to see at a festival, I could make some big bucks out of this...I mean... what a wonderful chance for British horror fans to meet such a living, legend". I put the idea to Jose, who passed it on to Senor Naschy who said "si" (trans: "yes I'd love to come over"). If everything else had gone as smoothly as that, I would have been a very happy promoter. Unfortunately that wasn't the case.

Originally we planned to use the Waterman's Arts Center (which seats about 130) but due to differences in opinion between me and a fellow promoter this fell through. I now had an agreed date (Saturday 28th May 1994) and no venue. I contacted almost every independent cinema



in the country finally settling for the most expensive (and most prestigious) The Prince Charles Cinema, London. Only the best was good enough for Spain's greatest horror star.

Now came the difficult part....finding a Paul Naschy film. And, boy, did I search, contacting every distribution company in the country and many outside. The only company that had any Naschy prints in English was Atlas Distribution from Germany, but they said that their prints were for video and cinema rights only and "No way" would they hire them out for a festival! The Spanish Filmtec, Madrid, had about 8 titles but they were all in Spanish (without subtitles) and I decided that was too much to ask of an English (I mean British, yes people even trekked down from Scotland) audience. Though there were four Spaniards present who came all the way from Barcelona for the festival!! One wonders what happened to *Dracula Vs Frankenstein*, *Dr. Jekyll and the Werewolf*, *Hell's Creatures* and *Terror Of The Living Dead* which were all given British cinema releases in the seventies. Probably destroyed when the rights elapsed. If they found their way into someone's private collection then they were keeping quiet. I even put up a £200 reward for any information leading to the whereabouts of a Paul Naschy film but sadly there were no takers. Even the British Film Institute, with all their resources drew a total blank (they still managed to charge me £75 for looking, mind you). The film I really wanted to show was *Aulluda Del Diablo* (Howl Of The Devil), as not only would it have been a virtual world premier but it was also written, directed and part financed by Paul Naschy and also stars himself in ten different roles. The cast also includes one of his sons Sergio, plus Howard Vernon and Caroline Munro. I new this was a tall order as there were many legal problems surrounding the film, plus a lot of bad feeling. I actually wrote to Paul Naschy about the possibility of screening the film (I had the letter translated into Spanish). But alas and rather curiously I got no reply. I started to resign myself to the fact that maybe we would not be able to show a Naschy Film in the end. A friend suggested screening *King Of Kings* (where he plays a Centurian extra) would have been pushing things a little! Anyway, there were other problems brewing.



Mariano Bains had shown considerable interest in the possible inclusion of his new UK/ Soviet movie, *Dark Waters* but there, unfortunately, was a huge stumbling block in the way of a company (with the name of a Scottish plaid) who's "couldn't care less attitude" scuppered that idea. A real shame and it's plain to see why so many of these film distribution companies tend to be "here today gone tomorrow" type outfits.

The final selection of films was picked more for it's rarity and curiosity value than actual film quality. And in that sense I was quite pleased with 80% of the acquisitions. The only trouble was that the cinema wasn't. I received a letter saying that they were worried that I (and I quote) "planned to show uncertificated material at the festival". Now I know I'm not one who can preach about spelling but I would have thought

that a cinema would know how to spell Certificate properly. I assured them that all the films carried certificates. I lied.

It was now time to get some exposure for the event. Contacting the various media mags I soon began to think that I was the only person who had heard of Paul Naschy. In this Spanish Cultural year not one magazine (*Empire*, *Time Out*, *What's On*, etc) was interested in running anything on a Spanish actor/writer/director who has made around 90 films and not been to these shores for 15 years. Due to the timing of the David Alton bill, *The Little Picture Show* wasn't touching horror with a barge pole. So that was that, just a few lines and an ad in Samhain who received two complimentary tickets and so sent down a novice hack, David Alexander, who'd never heard of Paul Naschy, "I have never seen a Paul Naschy movie. I'm not sure I want to see a Paul Naschy movie. Who the hell is Paul Naschy anyway? Mr. Naschy, another genre figure, incidentally, with a nasty habit of changing his name (he was originally known as Jocinta Molina Alvarez) put in a guest appearance at the fest. Small and plump and grey haired, this (sub) cultural hero, apparently, was well received by the crowd who seemed to know considerably more than I." Well I don't think the audience could have known

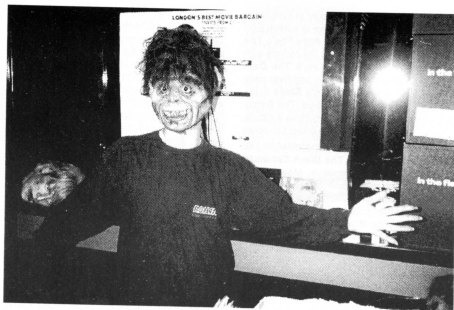
any less, but one can you expect from a top selling horror magazine. And it's Jacinto not Jocinta.

4.00 pm, Tuesday 16th May, 4 days before the final agreed payment deadline, The Prince Charles cinema phones me, "Er...I don't know how to put this but if you don't pay us £2,300 in cash within the next hour, we're cancelling the show!" Even though I wasn't in breach of the verbal contract, I paid up. I wasn't about to see 5 months work go down the pan. That's just one of many incidents that makes a festival promoter's life such a relaxed and happy one.

It was the final week before the festival and people were asking me, "Are you sure Paul Naschy's coming?" So much so that I began to doubt it myself, after all, I'd only had one letter from him, back in March, and he never replied to my follow up letter inquiring about *Howl Of The Devil*. The trouble was, that although I had his phone number, I couldn't speak any Spanish and he couldn't speak any English, then I found out that he speaks fluent French (and pretty good German). One of my assistants, the exceedingly French, Anne Marie, rang him on the Wednesday evening and everything seemed hunky dory. The only surprise was that for a Mediterranean actor, Jacinto had an unerring mastery of the monosyllabic answer.



Drillbit-part actor, Lino and, In The Flesh editor Steve C await the arrival of Senor Naschy in the foyer of the sumptuous Prince Charles.



Aaaah...There's a monster in the cinema. Don't worry folks it's just one of those crazy, wacky guys from Psychotronic Video."

Friday 27th May: Heathrow Airport. Time to meet the legend. The flight was on time and after 40 minutes the passengers of flight BA662 arrived and there at the very back was the admittedly smaller and older looking figure than I expected, of Jacinto Molina Alvarez, wearing none of the flamboyant trappings that usually adorn the acting fraternity. Mr. Naschy, I surmised, was definitely no lovey.

Back at The Rubens Hotel (a stones throw from Buckingham Palace, once again, only the best being good enough for Spain's greatest horror star), time for a drink and a chat before the big day. Firstly I asked him what he would like to be called, Jacinto Molina Alvarez or Paul Naschy. He preferred the latter and handed me a signed gift of his new book *Cronicas De Las Tinieblas*, which has just been published in Spain. It documents factual and fictional killers and monsters such as Vlad The Impaler, Charles Manson, John Christie, Ed Gein, Irma Gresa, Peter Kurten, etc. Paul Naschy has a very great interest in true life crimes and has of course played Jack The Ripper, Petiot and Landrau. He also has a great interest in the

occult and has a rare collection of Satanic and black magic books from as far back as the 17th century such as *The Gotic Of Solomn*.

Saturday 28th May: Finally after months of preparation here it is. The good news is that all the films have arrived, the bad news is that from the way the crowd is shaping up, attendance won't be as much as was hoped for. The doors opened about 12.00 noon at the first film was a late but welcome edition to the line up in the fact that it was a recent production and being 18 minutes, the right length to get people warmed up for a film festival. Clive Perrott rang me up 2 days before



Divinity editor, Dave Flint enjoys a beer.

the festival after seeing a poster in *Forbidden Planet* and asked if I would like to screen Rob Green's adaptation of Edgar Allen Poe's *The Black Cat*, at that time doing the rounds with the adaptation of Stephen King's *The Dark Half*. As it was now logistically and financially impossible to show the *Satan's Slave* documentary *All You Need Is Blood* (The Barcol 5000 video projector needed to throw a picture 75 feet (The distance from the projection room to the screen) cost over £900 to hire out for just one day!!). So I thought *The Black Cat* would be a nice, surprise alternative. Most people agreed that the production values were very good and so was Clive Perrott's performance as he got into the character of Edgar Allen Poe but ultimately *The Black Cat* was a vacuous experience. Paul didn't like it. Too verbose reckoned the man of few words.

Next up was another surprise for the audience, as I made an ingenious link between Rob Green's adaptation and Lucio Fulci's adaptation of the same book starring none other than Mr. David Warbeck, who, to the visible amazement of some patrons, at that cue, took to the stage and related a very poignant anecdote on the lines of fact being stranger than fiction.

This led nicely into The British X-rated version of Lucio Fulci's *The House By The Cemetery*. The general consensus was that it was a nice change to watch the British version of the zombie epic without all that nasty gore spoiling the plot. Yeh, well, maybe that wasn't quite the reaction but it sure was a nice, scoped print and we needed to kick off with a couple of legitimate films to keep the projectionist happy who had threatened to pull anything that looked a bit dodgy. Anyway, I was pleased to see the pre-titles scene was intact, especially where the knife goes into the head and out the mouth of Daniela Doria (She's the poor girl who chucks up her guts in *City Of The Living Dead* is suffocated in *The Black Cat* and has even worse atrocities perpetrated on her in *The New York Ripper*). If this scene had been cut then you could have imagined the groans, in fact I was quite amazed at how many scenes were left in. Some friends of mine (who don't happen to be jaded old gore hounds) actually thought *House By The Cemetery* was the best film of the festival. Annabel the projectionist came running up saying "That was a really exciting ending, I thought the blonde haired kid was gonna be killed by the monster!" Just goes to show, you don't always get a happy ending.



Time to test out those 3D specs ready for *The Flesh And Blood Show*.

While David Warbeck was signing autographs and posing for pictures in the foyer, screenwriter and author David McGillivray took to the stage and had most of the audience in stitches with his candid observations on Norman J. Warren's X-rated, *Satan's Slave*. Only Micheal Gough came out of it without a blemish. The version that followed had in fact never been shown in England before. It had been sitting in a warehouse on an industrial estate in Heston for the last 12 years and had never been loaned out. I can't thank Norman J. Warren and London International enough for all their help in letting me screen this print. As it was stored for video and cinema licensing only it was in perfect condition and looked wonderful in all its techniscope splendour. When you add to that the fact that (even though it still had the British certificate at the beginning) it was the extended extra gratuitous version (notorious scissor scene included) which was made for sales to Europe and Japan then, well, what more can I say, I only wish I could have had the chance to sit down and watch it. Another pain of being a festival organiser.

While *Satan's Slave* was running I was in Chinatown with Paul and our translator (for the day) Daniella. For a guy who was power lifting up until last year he really ate very little, I thought he'd be on three chickens and four pints of milk a day. Anyway during the lunchtime chat he informed me that in his opinion horror fans were the most loyal fans in the world. I thought you might like to know that. Well it was getting time for Mr. Naschy's appearance on stage and Daniella was trying to get him to learn some-

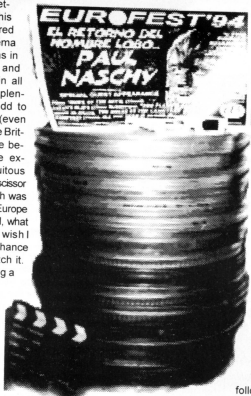
thing to say phonetically on stage as he really spoke no English. So she got to work on teaching him "Hello, my name is Paul Nasy, I am very happy to be here", whether he was or not, it was often difficult to tell.

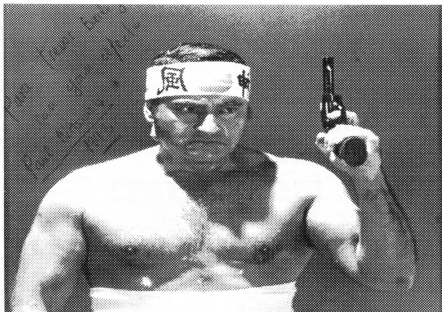
Now, as I had said earlier, I had big plans for the return of the wolfman to the London stage but from the way things were turning out and from the lack of help I was getting from the staff at The Prince Charles it looked like it just wasn't to be. Daniella informed me that he'd decided

to jettison the phonetic speech and say his few words in Spanish instead. So after a brief introduction by yours truly, he was on. Naschy, through Daniella's interpretation, modestly announced that he was "Paul Naschy, one of Spain's greatest horror stars!" To which some one shouted "Speak up", as The Prince Charles sound system was proving to be rather inadequate. We had asked for two mikes but had to make do with one, which would mean that Paul and Daniella would have had to have got pretty intimate (even for latinos) to be heard easily. Question Time

followed. As soon as I left

the stage I realised I'd made a mistake and should have been up there doing my best Robin Day impersonation, "Aah.. aah.. You in the second row.. yes you.. no not you lady... yes the man in the red jacket. Come on now.. we haven't much time!" The fact that the bar wasn't open didn't help, a bit of alcohol always helps to loosen a few tongues. Anyway the more courageous started firing their questions:





1st Question: What happened to the werewolf? Are you going to make anymore?

Paul Naschy: *El Hombre Lobo*, Si! (The werewolf, yes!) *(Oh dear, I hoped we weren't going to be given a lesson in the art of the monosyllabic answer as had been feared.)*

2nd Question: How many films were shot on location in England?

Paul Naschy: Three films. *Dr. Jekyll And The Werewolf*, *Jack The Ripper Of London* and *Vengeance Of The Zombies*.

3rd Question: For the film *A Dragonfly For Each Corpse*, which was a Spanish version of an Italian giallo, was that actually shot in Italy or just made in Spain? *(Oops, I'd primed Daniella on many of the English translated titles, but not this one, not that I know the Spanish title. Where's the Horror Consultant when you need him I thought? But not to worry as Mr. Naschy new what the questioner meant....)*

Paul Naschy: Si, *El Monster Del Terror* was made in Italy and also Germany and Spain.

4th Question: With all his wrestling skills, has Mr. Naschy ever been tempted to make a Santos film? *(I'd actually primed Naschy about this question which gave him the chance to come up with a korker of a reply...)*

Paul Naschy: Santo filmsNon! *(Though the audience enjoyed his dry response and*

things were loosening up a bit by now)

5th Question: How did you actually start off in horror films?

Paul Naschy: A coincidence like many careers. I wrote a script, *Mark Of The Werewolf* but no one in Spain wanted to make it so I showed it to a German company who agreed and that was that.

6th Question: I heard that the Spanish censors wouldn't allow there to be a Spanish werewolf and so he had to be played as a Polish character, is this true?

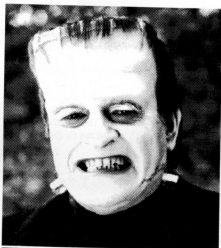
Paul Naschy: Yes, this is true. The werewolf had to become a polish character.

7th Question: Was *The Howl Of The Devil* your last film?

Paul Naschy: No, I've made three since then, the latest one being *The Night Of The Executioner*.

8th Question: Can you tell us about the real corpse used in *The Hunch Back Of The Morgue*?

Paul Naschy: Yes it was actually a dead body and also the rats were real. *(Paul Naschy had told me that they were filming in a morgue/ surgeon's training theatre and an employee wheeled out some poor cadaver and said we are using this body for research, would you like to make the first incision.)*



Paul Naschy pays homage to Boris Karloff in *Howl Of The Devil*

12th Question: What do you think of modern Spanish film makers such as Pedro Almodovar?

Paul Naschy: That's a very good question, they do good things and bad things.

13th Question: What do you think of Jess Frank?

Paul Naschy: As before.

14th Question: Are there any Spanish filmmakers that you like?

Paul Naschy: Yes.

15th Question: What is your favourite of all the films you've made?

Paul Naschy: It's difficult to pick one out of all the films I've made but one I particularly like is a film I made in 1977 called *The Garden Of The Frenchman* (no-one in the audience had heard of this film). I also like *The Beast And The Magic Sword*.

16th Question: Which film made the most money?

Paul Naschy: *The Wolfman*. (I think the answer was lost in the translation)

17th Question: How does Mr. Naschy feel about *The Werewolf And The Yeti* being banned in this country?

Paul Naschy: I find it strange, don't see why it's been censored as it's more of an adventure movie than a horror movie.

And that was about it. Round of applause for Mr. Naschy and time to get your posters, tapes, etc signed. Infact he was quite overwhelmed by the amount of interest shown in him and his films as prior to going on stage he had said that he didn't think anyone really gave a damn about his movies. After the signing people were able to meet Paul Naschy in the bar and the atmosphere was quite jovial and relaxed. As I couldn't show a Naschy film I decided that his presence would be more in the capacity of Senior Ambassador Of Spanish Fantasy Cinema and so we showed the very rarely screened Spanish cult classic, *Bell Of Hell*. This was the British X-rated version which happened to be uncut. Many people voted this the best film of the evening. I'm sure most of you are probably aware of the fact that the director, Claudio Guerin Hill, actually fell from the bell tower on the last day of shooting, so the picture had to be finished by Juan Antonio Barden. I related this anecdote to Annabel who seemed visibly gutted by the news.



The festival organiser seems to have lost Paul Naschy for the moment.



More fun with those 3D glasses

ertheless it is, once again, a very rare item and has not been shown in Britain for many, many years. I never even saw it when it was available on video back in the mid eighties so this was a new experience. And as I had been informed that it was the standard 3D version (The last 15 minutes, anyhow) I ordered 450 3D glasses. As movies go, it's crap, but there are some great names from the seventies, Jenny Hanley, Ray Brooks, Luan Peters, Candice Glendenning (for the second time today), Judy Matheson and Robin Askwith plus dollops of full frontal nudity. Before the film I forgot to mention that the 3D section only happened right at the end and so some of the audience sat with their specs on through the entire screening. As the swirling vortex appeared we all donned a glasses in stereoscopic anticipation. But the effect looked like a flat B&W print. In the projection room, our Annabel was none the wiser, the reel definitely said *The Flesh And Blood Show in 3D*. I have heard that the 3D effect used in this film is totally useless but I did expect something. Checking in *The Encyclopedia Of 3D movies* it says that the 3D version is in black and white and that there is a flat version, but that's in sepia tone, so I really can't say if we saw a

After *Bell Of Hell*, it was time for the dreaded raffle that went off exactly as planned, the trouble is, I hadn't planned it very well. Redemption were kind enough to give away 12 videos, so three lucky winners more than covered their entrance fee. Now it was time for the infamous 3D sexploiter, *The Flesh And Blood Show* by Peter Walker. Anyone who's read *The Aurum Encyclopedia* or *The Very Best Of Video Horror* will have been warned off this turkey, never-

really bad 3D version or what. Anyway apart from a few coins and an outofocus knife there wasn't that much in the way of analglyptic effects to get that excited about.

Time for one more raffle with a great prize for any Paul Naschy fan. Three autographed Paul Naschy videos plus a signed Spanish Paul Naschy poster. The lucky winner being a typically shy oriental girl. Time for the last film, *Vampyres*. Kindly lent to me by the producer



Brian Smedly Aston for the bargain price of a couple of bottles of champagne. This was the uncut European version and showed no certificate before the titles, that's why we saved it until last. We also had in our possession a print of the rare cult classic *The Playgirls and the Vampire* just uncase *Vampyres* was pulled. But although many people would like to have seen this Piero Regnoli rarity it wasn't necessary, maybe another time. I forgot what a great opening theme James Kenelm Clarke had written for *Vampyres* and although it wasn't scoped it was nice to see this superb print on the big screen. Paul Naschy had been watching the movies up in the balcony. I asked him what he thought of *Vampyres*. "Pornography!" He said. He wasn't a big fan of Jose Larraz. I said that the producer, Brian Smedly Aston may pop along later and would he like to meet him, "Non" was the short reply. And that was it, the end of the first Eurofest with plans of *Eurofest Part II* already being dreamed up.

So there we were on a Sunday afternoon, the day after the festival, watching his 1970 classic, *Werewolf's Shadow*. This was followed by *Howl Of The Devil*. Paul Naschy asked to see this as he hadn't seen it for a while. Infact this and *Werewolf's Shadow* are the only films where he acted, speaking pho-



"Hey, who's minding the store?"

was Naschy's charitable reply, I began to wonder if there was anyone he did like in the film world. Infact he is a big fan of the Universal horror stars of the early American gothic period. He's even organising a one week festival of Horror this October in Burgos which will mostly feature the stars of the Universal horror era (Lugosi, Karloff, etc).

Monday 30th May. Heathrow airport. Time to say farewell to the simple wolfman from Madrid as he made his way to the departure lounge. I think he enjoyed himself, it was often hard to tell. As he assimilated easily with the crowd I reflected that it was a shame that more people hadn't shown up for the event as this was probably the last chance they'd have of meeting him. And whatever your opinion of his movies you have to admit that his loyalty to his chosen subject has never waned. As for future projects, he doesn't like to talk about them as they have a depressing habit of not coming to fruition. There was word of a possible starring role in a Donald Farmer movie and maybe a project with Michelle Bauer, Linnea Quigley and Kitten Natividad, though Naschy seemed to know nothing about them. We shall wait and see...



Paul Naschy and the Media Publications staff at the end of the day

netic English. Half way through *Howl Of The Devil* Paul exclaimed, "That's my house", pointing at the large hilltop mansion that's used as the prime location. Nice pad! Just then the phone rang. It was dead. "Assassino" joked Naschy. The phone rings again and once again there's no one at the end of the line. I reason that it's probably a faulty line. "Non, assassino", he jokes once again. "You've been watching too many movies" I told him. After the video show we took Paul out for a curry. Leaving my place he turns and says "This would be great house for a horror movie". In the restaurant I asked him, "What did you think of John Gilling, (*Plague Of The Zombies*, *The Reptile*) as you worked together on *La Cruz Del Diablo* as screenwriter along with Juan Jose Porto?". "A drunkard and a cretin"



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